edexcel

Mark Scheme (Results)

Summer 2016

Pearson Edexcel GCE in Music Technology (6MT04)

Paper 1: Analysing and Producing

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Question Number	Question	Mark
1(a)(i)	Listen to the hi-hats that begin in bar 10. Why did the drum programmer leave the hi-hat unquantised?	**1**
	Acceptable Answers	
	Groove / human feel / not mechanical / swing / shuffle (1) Already in time (1)	

Question Number	Question	Mark
1(a)(ii)	Identify the most appropriate quantise value for this part.	**1**
	Acceptable Answers	
	A 1/24	

Question Number	Question	Mark
1(b)	Notate the kick drum rhythm in **bars 6-9.**	**4**
	Acceptable Answers	
	  1 mark for each correct bar	

Question Number	Question	Mark
1(c)	Complete the table below. Identify the chords in bars 11 and 12. Identify the notes in each chord. An example is given.	**4**
	Acceptable Answers	

Bar	Chord	Notes in chord
10	Am	A C E
11	Dm / D minor (1)	D F A (1)
12	F (major) (1)	F A C (1)

Accept inversions.

Question Number	Question	Mark
1(d)	Identify the filter added to the synth chords at the start of bar 10.	**1**
	Acceptable Answers	
	C Low pass filter	

Question Number	Question	Mark
1(e)(i)	An effect has been introduced to the synth chords at the start of bar 14. Identify this effect.	**1**
	Acceptable Answers	
	Flange / phaser / comb filtering (1)	

Question Number	Question	Mark
1(e)(ii)	Describe the settings that would have been used	**2**
	Acceptable Answers	

Control	Setting
Feedback %	50-90 (1)
LFO rate in Hz	Less than 0.5 (Hz) (1)

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>2(a)</td><td>Create a bass sound that matches the timbre “bass example.wav”.
Ensure that the octave matches the example (1)
Use a saw wave with no effects (1)
Ensure the pitchbend range matches the example (1)
Copy the amplitude envelope (1)
Copy the filter envelope (4)
Acceptable Answers

“bass example” was 0:57-1:08 (or an equivalent location for candidate responses with more/less silence at the start of the CD track).

<table><tr><th>“bass” timbre</th></tr><tr><td>(i)
Correct octave and pitches throughout with both octaves sounding (1)</td></tr><tr><td>(ii)
Wave (1):
Square wave timbre. Allow saw or pulse.
Award 0 if any FX (excluding tasteful reverb) are added.</td></tr><tr><td>(iii)
Pitchbend range is 2 octaves (1)
Check at 0:15 & 0:48</td></tr><tr><td>(iv)
Amplitude & pitch envelope (1):
A=0, (D=max, S=max) R=0.
AND
No portamento / glide</td></tr><tr><td>(v)
LPF with low cut-off and medium resonance (1)

LPF envelope:
Fast attack AND cut-off decays audibly on the short notes (1)
Cut-off rises again and holds on longer notes (1)
Timing of filter envelope matches example giving off-beat feel on the crotchets (1).
Give credit even if the decay is missing and the rising cut-off still gives an off-beat feel.</td></tr><tr><td>If “bass” is not soloed, has effects, the metronome is switched on, or only present in task 3 assess what can be heard clearly.
If instrument is not a synthesiser (e.g. bass guitar/piano) then award max 1 (for pitches).
If there is no evidence of the bass timbre outside of bars 24-29 then award 0.</td></tr></table></td><td>8</td></tr>
</table>

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>2(b)</td><td>In the table below, identify the velocity of each note indicated in bar 32. An example has been given.
Acceptable Answers
<table><tr><th>Position</th><th>Velocity</th></tr><tr><td>Bar 32, beat 1</td><td>127</td></tr><tr><td>Bar 32, beat 2</td><td>125 (1)</td></tr><tr><td>Bar 32, beat 3</td><td>126 (1)</td></tr></table></td><td>2</td></tr>
</table>

Question Number	Question	Mark
2(c)	Identify the lowest pitch bend value in bar 18. Acceptable Answers -4224 -33 31 3968	**1**

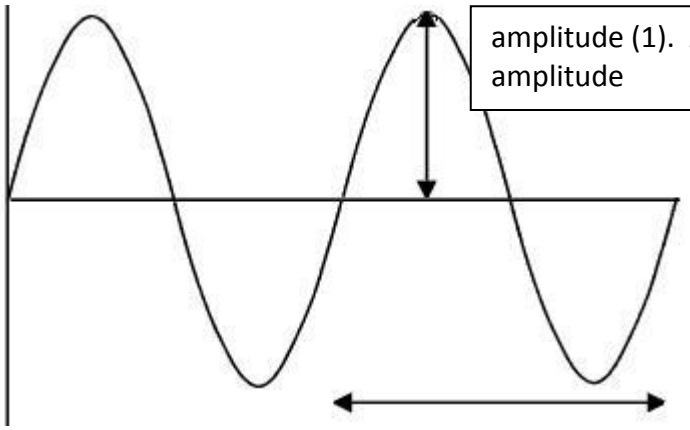
Question Number	Question	Mark
2(d)	What key is the music in? Acceptable Answers A minor Am A aeolian A^{-} NOT A major / A	**1**

Question Number	Question	Mark
3(a)	Reverb has been added to the vocal. Identify the reverb time.	**1**
	Acceptable Answers	
	C 2.0 seconds	

Question Number	Question	Mark
3(b)(i)	What is the main advantage of placing the vocalist close to the microphone?	**1**
	Acceptable Answers	
	Less spill / less reverb / less noise / better signal to noise ratio / wider dynamic range / more control over effects/ambience in mixing (1) Proximity effect (1)	

Question Number	Question	Mark
3(b)(ii)	Identify two problems close mic'ing the vocal could introduce to the recording. How could these problems be reduced during the mix?	**4**
	Acceptable Answers	
	Uneven dynamics (1): compression (1). Too dry (1): add reverb / delay (1) Loud breaths / lip smacks (1): expander / gate / cut breaths out / volume automation (1) Plosives / pops /p (& b) (1): HPF/100Hz filter / low shelf cut / volume automation / dynamic EQ reducing LF / multiband compression reducing LF / cut plosives out (1) Sibilance / s (& t) (1): de-esser / EQ with high mid cut with narrow band / high cut EQ on reverb / volume automation / multiband compression reducing high mids / dynamic EQ reducing high mids (1) NOT LPF / just 'EQ' Proximity effect (1): HPF/100Hz filter / low shelf cut / dynamic EQ reducing LF / multiband compression reducing LF (1) <u>Headphone</u> spill (1): gate / expander / cut spill out manually between vocal phrases (1) Max 2 for problems. Max 2 for solutions.	

Question Number	Question	Mark
3(c)	An unwanted tone has been recorded starting at the third beat of bar 14. Identify the waveform of this tone.	**1**
	Acceptable Answers	
	C Sine	

Question Number	Question	Mark
3(d)	(i) On the graph below, draw the waveform identified in part (c). (ii) Label the axes. (iii) Label the amplitude of the wave. (iv) Label the wavelength of the wave.	**5**
	Acceptable Answers	
	 waveform (1) wavelength (1)	
	Note: If not a sine wave, accept a waveform that matches what was given in part (c).	

Voltage / V / displacement (1)
Allow volume / level / amplitude / dB
Accept appropriate digital

amplitude (1). Allow peak to peak amplitude

m /cm/mm (1)
(allow s / ms / time)

Question Number	Question	Mark
3(e)	On the blank graph below, draw the same wave with the phase inverted.	**1**
	Acceptable Answers	
	Credit graph of the same waveform in (d) but in opposite phase (1).	

Question Number	Question	Mark
3(f)	Describe what would happen if the waveforms from parts (d) and (e) were added together.	**1**
	Acceptable Answers	
	Silence / destructive interference / cancel out / phase cancellation (1)	

Question Number	Question	Mark
3(g)	Describe a situation where it is important to check the phase of recorded signals.	**2**
	Acceptable Answers	
	Multiple mics/stereo pair (1) used to record the same source (1) (multi-mic'ing) drum kit (1), snare top and bottom / other valid drum example (1) Combining a mic signal and DI signal (2) Mics facing different directions (1) Mics are different distances from sound source (1) Mid-side configuration (1) using a figure of 8 and a cardioid/omni (1)	

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>3(h)</td><td>Use “wave.wav” from the CD ROM to remove the unwanted tone from the vocal track so that only the singing can be heard.
Acceptable Answers

Listen to 0:25 of task 2, just before “I know I’ll stay”.

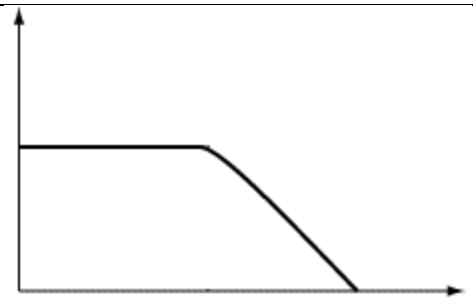
<table>
<tr><th>Mark</th><th>Preparation of vocal track — removing unwanted waveform</th></tr>
<tr><td>4</td><td>The waveform is quieter than or equal to MS audio. The singing is intact without any sections cut out or clicks.</td></tr>
<tr><td>3</td><td>The waveform is quieter than or equal to MS audio. The singing is intact but reverb is cut and/or clicks present.</td></tr>
<tr><td>2</td><td>The waveform is quieter than QP audio but louder than MS audio.
OR
The waveform is quieter than QP audio. However there is subtle EQ.</td></tr>
<tr><td>1</td><td>The waveform has been cut out in between the singing but the waveform remains under the singing.
AND/OR
Intrusive gating/fading/EQ
AND/OR
There are audible timing errors
AND/OR
Wrong vocal phrase
AND/OR
Waveform is louder</td></tr>
<tr><td>0</td><td>No attempt at cutting out any waveform / completely silent track</td></tr>
<tr><td colspan="2">Note:
If vocal is not soloed or the metronome is switched on, assess what can be heard clearly up to max. 2.</td></tr>
</table>
</td><td>4</td></tr>
</table>

Question Number	Question	Mark
4(a)	Give an overview of the processes used during mastering. How has the sound of masters changed since 1970?	**16**
	Acceptable Answers	
	Credit discussion of mixing up to max 3 <u>Underlined technical terms must be spelt correctly.</u> **GENERAL** The final process after mixing (1). Cannot correct poor mixes, e.g. poor balance (1). Acoustically treated room (1) and multiple sets of speakers (1) credit reference to speaker type e.g. NS10, Auratone, full range speakers (1). Credit any correct reference to metering / analyser (1). Using commercial reference tracks to match EQ / dynamic range (1). Pre-1980s analogue / tape (1). Modern / 1980s onwards digital / software (1). Many contemporary engineers will mix with mastering plug-ins / inserts on the main output (1). ADC / DAC / converters (1). Analogue masters degrade over time (1); degrade on each copy (1). Valve / analogue equipment is warm [accept any other descriptor] (1). MS / mid-side techniques (1). Re-mastered (1) to re-release (1). Make mixes suitable for domestic playback equipment / playback equipment of the era / credit example (1). Different masters for different formats (cassette, vinyl, CD, mp3) (1). **PROCESSES:** **<u>Noise reduction</u>** (1): Reduce hiss / clicks / hum / drop-outs (1). Particularly necessary for analogue recordings / recordings pre-2000 (1) <u>Dolby</u> (1) boosts HF on recording then reduces HF on playback (1).	

	Adjust stereo width (1): 1960s stereo mixes are re-released in mono (1) because stereo is too wide / polarised (1). Stereo reverb (1) EQ each side differently (1). **<u>Reverb</u> / <u>Ambience</u>** (1): Makes it sound like it's in a real space / glue elements of mix together (1). Difficult / impossible to remove reverb (1). **<u>EQ</u> / <u>Equalisation</u>** (1): Linear phase (1) Dynamic EQ (1) Adjusts volume of particular frequencies / frequency spectrum / frequency response (1). Masters in 1970s warm EQ / less UM and HF (1). Masters in 1980s had more UM and HF / were bass-light (compared with today) (1). Masters in 2000s/modern are LF and HF heavy (compared with older masters) (1). EQ brightens sound post compression (1). Loudness EQ (1) Match EQ between different tracks on an album (1). Vinyl masters need LF reduced (1). Rumble filter / HPF to remove rumble (1) less than 35Hz / inaudible sub-bass (1) to get a louder master / reduce compression pumping (1). Notch filter to remove resonances / hum (1). **<u>Exciter</u>** (1): Adds extra harmonics (1). Restores missing (1) high frequencies (1) from analogue recordings (1). Introduced in 1970s / heavily used in the 1980s (1). **(Multi-band) <u>Compression</u>** (1) / **<u>Limiting</u>** (1): Reduces dynamic range (1). Increases (average) volume / perceived loudness (1). Bring quieter sections of music up to mask noise (1) especially for cassette / vinyl (1). Prevents distortion / peaking (1). More modern recordings are louder / "loudness wars" / less dynamic range (1) to make stand out on radio (1); be audible on phone / laptop / small speakers (1); better for low quality streamed audio (1). Modern recordings about -13dB RMS (1). Brickwall / ∞:1 (1) limiter at end of chain (1) to prevent clipping / going above threshold (1) peaking at around -0.1dB to -1dB / not maximum (1) to allow headroom (1). Multi-band compressors are a form of EQ / splits in to separate frequency bands (1)	

	Volume: Match volume between different tracks on album (1) **<u>Dithering</u>** (1): Digital masters (1) Adds layer of noise (1) to make sound more natural (1). **Sample rate/bit depth** (1): CD (1) use <u>Red book standard</u> (1) High definition audio (1) uses higher sample rate (1) and higher bit depth (1) Credit any valid sample rate and bit depth e.g. 44.1kHz (1) 16 bit (1) [must relate to correct format]. **CD track markers / index / table of contents / TOC** (1). Metadata / ISRC (1). **Truncating** / **Topping and tailing** (1). Don't cut off reverb tail / end (1). Fades / cross-fades (1). **Sequencing tracks** / putting tracks in right order on album (1) **Silent gaps between tracks** (1). Approximately 2 seconds (1). **Radio edits (1)** Shorter (1) any valid reference to what has been cut: e.g. lengthy introductions; long guitar solos (1).	

Question Number	Question	Mark
4(b)	Figure 1 shows delay, wah-wah and distortion guitar pedals. Explain the function of the pedals and the controls that can be seen in the picture.	**16**
	Acceptable Answers	
	<u>Underlined technical terms must be spelt correctly</u> All comments must relate to the correct knob/socket. General: ¼ inch / 6.3mm / jack / TS / patch cable (1). Short leads for less noise (1). Unbalanced (1). Battery / 9V / PP3 / external power supply (1). Electric guitars / pedals are high impedance (1). <u>Analogue</u> / <u>analog</u> (1). Transistor / solid state (1) compact for guitar pedals (1). Order of pedals is important (1). Distortion before wah because wah needs harmonically rich sound to filter (1). Delay after distortion to prevent sound becoming muddy (1). Daisy-chain (1). Foot operated so that guitarist can continue playing (1). **RAT:** General description: harsh/gritty/brighter tone/used in rock/solos (1) Narrower dynamic range (1) Hard (1) <u>clipping</u> (1). Adds extra harmonics (1) **Distortion:** Gain / input / pre-amp / overdrive (1). Turn up for more distortion (1). Credit any correctly drawn clipped wave shape (1). No credit of axes because credited in Q3(d). **Filter:** Low pass (filter) (1) Controls the cut-off / frequency of the filter (1) Removes high frequencies / treble (1) Warms up sound / rounds off hard clipping (1)	



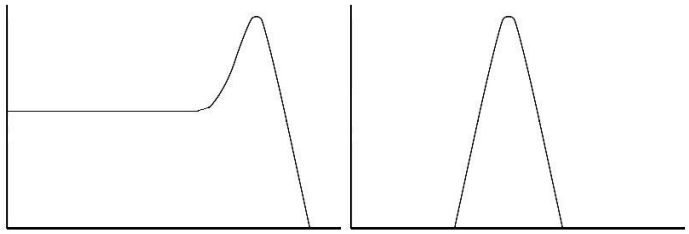
y-axis: <u>amplitude</u> / <u>gain</u> / <u>dB</u> (1)
x-axis: <u>frequency</u> / <u>Hz</u> (1)
shape of frequency response (1)

Volume:
(Turns down) output / processed sound level (1) to compensate for added volume with distortion knob (1).

Bypass / on & off switch / wet / dry / in / out (1).

VOX WAH WAH:
General description:
Imitates (wah) mute on brass / voice-like effect / famously used by Jimi Hendrix / Eric Clapton / Theme from Shaft / disco / funk / solos / any other significant example (1).

Variable (1). Cut-off / frequency (1). Band pass / resonant low pass / over-coupled low pass (1) filter (1). Note: frequency must be in context of filter, not pitch.



y-axis: <u>amplitude</u> / <u>gain</u> / <u>dB</u> (1) [don't double credit from RAT]
x-axis: <u>frequency</u> / <u>Hz</u> (1) [don't double credit from RAT]
shape of frequency response (1) [allow further credit from RAT because different curve].

Bright when forward (open) and dull when back (closed) / removes HF (1).

<u>Pot</u> / <u>potentiometer</u> / <u>variable resistor</u> (1).

Push hard forward for bypass (1).

MEMORY MAN
General description of delay: takes the dry sound, then repeats it / echo / adds depth/ambience / Pink Floyd / U2 / any other significant example (1)
General description of chorus: simulates multiple players / thickens the sound (1)
Bucket brigade (1) using capacitors (1).

	Level: Gain / input / pre-amp (1) level. LED shows clipping / distortion (1). **Blend:** Wet/dry balance / how loud the delay signal is (1). **Feedback:** The amount of signal retained on each repeat / amount of delayed signal sent back to input (1). Number of repeats (1). High feedback leads to infinite delay/louder repeats (1) causing soft (1) distortion (1). **Delay:** (Delay) time / the time between each repeat (1). Can be adjusted whilst in use giving pitch shifted delays (1). No tempo delay time (1). **Chorus-vibrato knob:** Depth / send level (1). Amplitude (1) of LFO (1). Modulation (1); comb filtering / phase cancellation (1). **Chorus-vibrato switch:** Chorus is slow modulation / vibrato is fast modulation / changes modulation speed (1). Allow vibrato is a variation in pitch (1). Allow chorus is when the signal is duplicated and varied in pitch / delay time (1). Short delay times (1). **Bypass** / on & off switch (1) *[don't double credit from RAT]* **Echo out / Direct out:** Any correct discussion of wet / dry (1).	

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(a)</td><td>Apply automated panning to the drums.
• Only bars 4 and 5 should be affected; all other bars should panned to the centre.
• The hand clap in bar 4 should be panned hard left.
• The hand clap in bar 5 should be panned hard right.
• The bass drum should be panned centre throughout.
Acceptable Answers
<table><tr><th></th><th>Management & control of the drums panning automation</th></tr><tr><td>3</td><td>L – R
Clap (and its reverb) pans hard left then hard right in bars 4-5. Bass drum remains centre.</td></tr><tr><td>2</td><td>R – L
OR
C – R
OR
L – C
OR
Audible moving panning of clap reverb
OR
L - R but bass drum not panned centre</td></tr><tr><td>1</td><td>Erratic panning
AND/OR
Claps panned in a single position other than centre.
AND/OR
The drums do not reset to centre.
AND/OR
Drums panned but other parts panned noticeably off-centre</td></tr><tr><td>0</td><td>There is no audible panning automation.
OR
No mix present on CD.</td></tr></table></td><td>3</td></tr>
</table>

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(b)</td><td>Listen to the automated EQ on the vocals in bars 18-25.
Recreate that EQ in bars 2-9.
Acceptable Answers

Listen to vocals at 0:02 to 0:16 (intro)

<table><tr><th></th><th>Management & control of vocal filtering</th></tr><tr><td>3</td><td>The cut-off frequency of the low pass filter smoothly rises throughout the whole intro similarly to bars 18-25..</td></tr><tr><td>2</td><td>A variable low pass filter is used to create some sense of crescendo but:
There could be an audible join / change in levels between sections
OR
First few notes masked because cut-off starts too low
OR
No sense of crescendo in second half of intro / cut-off rises too quickly</td></tr><tr><td>1</td><td>A filter or EQ is used that creates a noticeable contrast in the intro
OR
Other parts of the vocals are affected by the filtering.
OR
Vocals filtered but other instruments have noticeable filtering / EQ
OR
Wrong filter type
OR
Filter sweep in wrong direction / erratic
OR
Bars 18-25 of vocal copied and pasted</td></tr><tr><td>0</td><td>There is no clearly audible filtering or EQ on the vocals.
OR
No mix present on CD.</td></tr></table>
Ignore EQ already assessed in question 3(h).</td><td>3</td></tr>
</table>

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(c)</td><td>Compress the synth chords.
Only bars 18-25 should be affected.
The drums should trigger the side-chain of the compressor so that the synth chords part pumps in time with the bass drum.
The side-chained compression should suit the style of the music.
Acceptable Answers

Listen to 0:32-0:46

<table><tr><th></th><th>Management & control of compression of the synth chords</th></tr><tr><td>3</td><td>Compression side-chained to the drums and the synth chords pump stylistically.</td></tr><tr><td>2</td><td>Compression side-chained to the drums and the synth chords pumping is the correct rhythm but:
Attack or release too long/short
OR
Ratio too low / threshold too high, similar to candidate G.
OR
Unmusical volume change/glitch between bars 25 and 26</td></tr><tr><td>1</td><td>Incorrect rhythm
OR
Gating
OR
Obvious volume automation</td></tr><tr><td>0</td><td>There is no audible evidence of compression on the synth chords
OR
No mix present on CD.</td></tr></table></td><td>3</td></tr>
</table>

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(d)</td><td>Apply a mono delay effect to the synth chords.
Use a crotchet synced delay.
The delay should fill the gaps in the introduction.
The delay should be clearly audible.
Ensure that the delay is not intrusive.
Acceptable Answers

Base any borderline decisions on the introduction at 0:01.
Award up to 3 marks if delay is only in introduction.

<table><tr><th></th><th>Application of delay on the synth chords</th></tr><tr><td>3</td><td>Delay is crotchet synced. Repeats fill the gaps in the introduction without blurring into next chord change. Mono. Holistically roughly equal to the MS audio.</td></tr><tr><td>2</td><td>Delay time between a quaver and a dotted crotchet inclusive, but ≠ crotchet</td></tr><tr><td>1</td><td>Wet signal is louder than dry signal.
AND/OR
Delay time less than a quaver or more than a dotted crotchet
AND/OR
Feedback too low / too high
AND/OR
Stereo / ping-pong delay / moving delay
AND/OR
Wrong effect added on any track except some tasteful reverb (ignore “bass” effects).</td></tr><tr><td>0</td><td>No evidence of delay being applied to synth chords.
OR
No mix present on CD.</td></tr></table></td><td>3</td></tr>
</table>

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(e)</td><td>Balance the mix.
The balance should suit the style of the music.
Ensure that all of the tracks can be heard clearly.
Acceptable Answers

On CD ROM:
synth chords loudest
vocals mid volume
drums quietest
<table>
<tr><th></th><th>Balance and blend</th></tr>
<tr><td>3</td><td>Balanced and blended across all parts of the mix. Vocals sit on top of mix and drums are louder than candidate I.</td></tr>
<tr><td>2</td><td>Most tracks are balanced with some masking. A few misjudgements, e.g. synth chords louder than the drums.</td></tr>
<tr><td>1</td><td>Balanced so that one track is barely audible. E.g. drums are <= candidate D.
OR
Not all tracks present
OR
Additional tracks e.g. bass example.</td></tr>
<tr><td>0</td><td>No mix on CD
OR
Only a single track present.</td></tr>
</table>
Ignore previously assessed work (e.g. vocal tone, automated EQ, compressed synth chords).</td><td>3</td></tr>
</table>

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(f)</td><td>Produce a final stereo mix.
Ensure that the mix output is at as high a level as possible.
It should be free from distortion.
Do not limit or compress the mix output.
Ensure that the beginning and the end of the music are not cut off.
Ensure that silences at the beginning and end do not exceed one second.
Acceptable Answers<table><tr><th></th><th>Presentation of mix</th></tr><tr><td>3</td><td>Beginning and end of mix does not cut out music or delay tail. The beginning and end have less than 1 second
of silence. The mix output should be near normalised with no distortion.</td></tr><tr><td>2</td><td>Beginning and end of mix does not cut out.
The beginning or end has a silence of greater than 1 second.
OR
The mix output is too low OR is compressed OR there is some slight distortion OR is louder than “MS task 3”.
OR
Cut delay/reverb tail</td></tr><tr><td>1</td><td>Obviously chopped start or ending (not including tails).
OR
The mix output is unacceptably low or too high (distorted).
OR
Excessive use of mix compression causes pumping
OR
Metronome has not been turned off.
OR
Any part is noticeably out of sync / out of tune / not present

IGNORE previously assessed work:
Vocal sync for 3(h)</td></tr><tr><td>0</td><td>No mix present on CD.</td></tr></table></td><td>3</td></tr>
</table>

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